

Bad Acid



Tab 1

Electric Wizard Farflung
Church Of Misery Acid King
Hawkwind

£1.50

I bid you welcome to the first heady experience of the Bad Acid magazine... Trip hard my friends to a connoisseurial selection of the planets most heavy mind-altering bands... The acid's bad, the music's heavy and Bad Acid is releasing vinyl by all the following interviewed bands in '98: Electric Wizard open this series of disturbing lysergic experiences by releasing a leadeight, mind-crushing 12" ep. in late March. Following this in May, Farflung release their fourth album, an intergalactic mind-feast of astral proportions. Church Of Misery stone your ears and swing your head with a sputnik-charged mini-LP in early Summer, and Acid King are currently discussing the likely release of a mind-numbing stoned low-end mini-LP in late Summer. Many thanks go out to all the bands and labels who have supported in the creation of Tab 1, without whom....

Read on my friends and taste the Bad Acid....



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Perhaps the most intensely heavy space rock band around today is Farflung. They blend anarchist punk rock attitude with fully-fledged space rock head assault. Imagine what a punky Monster Magnet sound like at their most trippy, then throw in an overdose of space rock... and maybe it'll sound like Farflung, but probably not. Farflung are Farflung and they're the only band around today that do what they do. They are defining a genre by taking space rock to a new level... Praise the Lord for genius!

Farflung started in 1994, and grew out of a collaboration between members of such bands as Pressurehead, Death Ride 69 and Helianthus, starting as a freeform unit experimenting on the periphery of space rock, electronic music and 90's punk. Their ever-growing cult following led them to record their first album "25,000 feet per second", which was released on Flipside Records in 1995. "The Raven That Ate The Moon" followed in 1996 again on Flipside. Both these records were

well received and led to a number of singles, compilation and tribute tracks and a flurry of tours across the US. The recent "So Many Minds, So Little Time" CD released on Cleopatra Records in 1997 is almost a 'best of', bringing together a collection of rare tracks, singles, and live material of Farflung's most glorious moments. They are currently recording their fourth album, due for release on Bad Acid in mid-Spring '98.

Farflung is comprised of Grenas on vocals, synthesizers and guitar, Brandon LaBelle on drums, tape loops and noise, Michael Esther on guitar and vocals, Doran Shelley on lead guitar, and Dan Meyer on bass.

BA: You seem to be very busy people, what with your work with Nik Turner's Hawkwind, and members being involved in Pressurehead, The Brain, Chrome, ID Battery, Sof Weed Factor, and Purse to name but a few - how the hell do you get time to concentrate on Farflung?!!

Brandon: Farflung could be said to be the nucleus of these other projects which in some ways function as envoys for our explorations. It seems important to be involved in other ways of making music, different musical experiences, which in turn feed back into Farflung.

BA: To what degree is early 70's space rock an influence on your sound? Or do you find that other modern music is more influential?

Tommy: Being brought up in Ireland I was heavily subjected to the Kraut-rock movement and Britains own streams of consciousness Hawkwind and Gong. But this was merely a building block, for I have always sought out music in many different genres that would make the old grey matter feel good. Personally I feel the term 'progressive space rock' should mean what it says in the true sense of the word: always new, always progressing, always on edge. Thus I try not to let these influences overpower my own creativity even though I am greatly indebted to them.



Brandon: For me, I have always been immensely drawn to improvised music and the improvisatory approach, which is so much a part of what is called 'space rock'. Through improvising one is always trying to reach new heights, further than before, to constantly push the envelope of music and what is possible within those limits. This is a linear thing but it's also spatial - within the progression of the music on is always thinking laterally, a movement within to expand and open up the 'space' of the music, which also becomes a mental space - how we hear the music and imagine new dimensions. Farflung is very much aligned with this, particularly as it's expressed within experimental rock music from the late 60's onwards.

But we see ourselves continuing this legacy in an updated version, a post-punk, post electronic, post-Loop, psycho-anarcho free-form hypno-wall of drone.

BA: You have two CD's out on Flipside, and have just released a third on Cleopatra - what has the response been like?

Brandon: The response to our records has been extremely good in the US. Unfortunately, we don't think this type of music has much of an impact on people out here as it does in the UK and Europe. The nature of our music is diverse and experimental, which often gets overlooked - that's just part of it. But we feel committed to furthering the cause. With this in mind, we're planning on getting over to the UK this Summer and seeing what happens. Though I am always amazed at what people hear in the music, how many different types of people respond positively - I think this has to do with the fact that as players we're all very different, with different tastes and ways of expressing that taste. This makes up for an interesting combination of styles which I think people pick up on, and through which they find access into the music.

BA: "The Raven That Ate The Moon" is a very intense and full-on space rock album, and is a great development on "25,000 Feet Per Second" - Would you say you have grown since then?

l.s.d.

LSD was still legal in the UK up until the very early 70's. Not surprisingly, Hawkwind were very LSD orientated: liquid lights, repetative trance-like rythms and riffs, layers of cosmic audio generator roars, shrieks and dives, treated wah-wah saxophone, and beneath it all the wild and heavy free-form improvisation upon which their music was based... Not forgetting, of course, a voluptuous naked and painted stage dancer, Stacia.

Dave Brock: "We always used to record under the influence of LSD, and back then it was a very pure form, not corrupted by crap. I used to take LSD when I was about to mix those old albums, so you could get all those things you knew would register when audiences were under the same influence." Terry Olis: "We plaed loads of gigs with all seven of us tripping and it was fucking amazing - you'd go so far out and yet you'd all be there."

Around the time of "In Search Of Space" Terry Olis got bust for LSD, and in 1975 on the US/Canadian "Warrior On The Edge Of Time" tour, Lemmy was arrested on the Canadian boarder with an ounce of speed. Customs thought it was cocaine and Lemmy was kicked out of the band.

science fiction

Science Fiction has always been a focus of Hawkwinds lyrics and general concept. Nik Turner: "The sci-fi thing was part serious social comment, part entertainment. Our vision of a Utopian future was never sanctimonious. I got involved with Timothy Leary for a while, who had this idea for Star-seed, a self-contained, ecologically balanced satellite which was totally self contained..."

"In Search Of Space" was released with "The Hawkwind Log" - a twenty-four page sci-fi booklet detailing spaceship Hawkwind's journey through time, dimension and reality interspaced with band photos, artwork, excerpts from Carlos



Casteneda, the Bible and science books, astronomical photos, cosmic charts and occult tables. "Space Ritual Alive", their double live LP from 1973 had a massive fold-out cover with psychedelic eye-twisting patterns, sci-fi commentary, poetry, artwork and designs. Dave Brock: "(Space Ritual) relates to the seven astronauts in their space ship, travelling in suspended animation, but it also relates to someone dropping some acid and visualising that they're on this trip of being one of the seven astronauts..."

Hawkwind often collaborated with sci-fi writer Michael Moorcock, who wrote, and often performed sci-fi poetry on stage with them. Moorcock: "I first got involved with the group while I was organising free gigs under the motorway in Ladbroke Grove, in the days when we all felt the community spirit. I'd written "Sonic Attack" for them, Bob got carted off by the men in white coats, and that's when I first appeared with them. What I liked about Hawkwind was that they seemed like the crazed crew of a space ship that didn't quite know how everything worked but nevertheless wanted to try out everything."

Space Ritual Alive contains several cosmic sci-fi poetry interludes written by Mike Moorcock, and "Warrior On The Edge Of Time" from 1975 featured three Moorcock poems based around his "Eternal Champion" series of novels, two of them spoken by himself.

early discography

Hawkwind released their debut, self-titled album on Liberty Recs in 1970. It was a noteworthy release, featuring several lengthy free-form acidic improvisations, including the heavy head-trip "Paranoia parts 1 & 2", and the single "Hurry On Sundown/Mirror Of Illusion". But it wasn't until Hawkwind signed to United Artists in 1971 that their most stunning space rock albums were created. "In Search Of Space" (1971) followed by "Doremi Fasol Latido" (1972) laid out their style - raw, heavy and very tripped out space rock... It was grou-





nd breaking, and they became infamous overnight. "In Search Of Space" astounded everyone by reaching the top twenty in the UK album charts, and their single "Silver Machine" reached number two.

Their fourth album "Space Ritual Alive" was a live double album and arguably their best release. It's a one-hundred minute long non-stop heavy trip, and was recorded during a thirty date tour, which included four stage dancers and a four man light show. "Hall Of The Mountain Grill" followed in 1974, with a continuation of their raw, undiluted heavy sound and is just as amazing as their previous two studio albums. Their sixth album, "Warrior On The Edge Of Time" (1975) showed Hawkwind finally mellowing their raw edge and gaining a much more clear and clean production. It contained three Moorcock poems and one of his songs "Kings Of Speed". It's a fantastic album and the clear production only enhances the vastness of the trip they create.

since United Artists

In 1976 Hawkwind signed a new deal with Charisma Records and releases "Astounding Sounds, Amazing Music" which had a lighter sound and marked a shift in musical direction. They

reduced the stark, oppressively heavy trip and full-on head assault of previous albums and adopted a more accessible, clean and structured sound.

They developed a punky edge in the late 70's, which was enhanced by the wild energy and crazy ideas of the

rather unstable Bob Calvert. After Bob's departure in 1979 Hawkwind embraced Heavy Metal for most of the 80's, releasing several excellent albums, including "Chronicles Of The Black Sword" based on Moorcock's Eternal Champion character Elric. Ex-Cream drummer Ginger Baker also joined for a while.

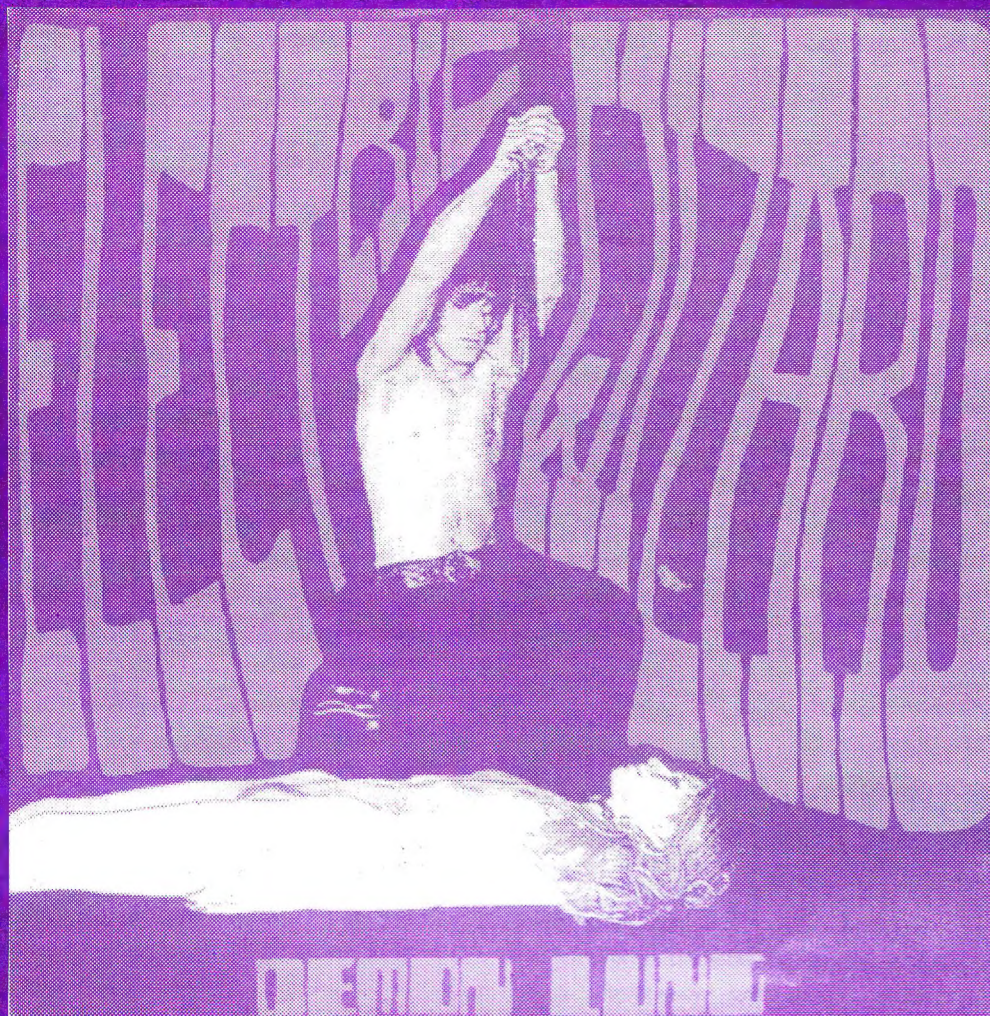
The 90's period has seen Hawkwind evolve a much more electronic edge to their sound, and a very in-your-face psychedelic production. They have trimmed down to a very slimline three piece, often augmented live by guest musicians from the many previous Hawkwind line-ups. And Dave Brock still remains at the helm, nearly thirty years on...

To this day, Hawkwind are still a common sight at free festivals and all-dayers across the UK, and old fans still turn up to watch as they blister through tracks old and new with lysergic fury inconceivable for such veteran burn-outs. Hail to the true godfathers of space rock!

bibliography

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Electric Wizard have the reputation of being the heaviest band in the Universe. Not just heavy, but HEAVY. Y'get me? As the Rise Above press release states "'Come My Fanatics' is a flashback-inducing trip of 'sub-sonic-shit-ver-pants low end vibrations blended with wild unkept drums and full-on feedbacking amps overdriven by cheap electronic mood modulators.'" Kerrang! refer to them as "Barking Space Doom"; Metal Hammer compare them to "Monster Magnet on some very, very bad grass"... They recently released a mind-numbing 10" on Mans Ruin, and are currently recording a 12" ep for Bad Acid, for release in late March. I put some questions to a very red-eyed front man Jus Oborn.

BA: "Come My Fanatics..." has got to be the heaviest doom album ever, yet it is also damn tripped out. Why do you play this sort of music?

Jus: I fuckin' need it!! Real bass heavy music is like a drug to me. It numbs me out, weed and heavy doom is better than smack!!

BA: You've said before that doom is 'working class music', unlike other forms of music... Can you explain this?

Jus: Well, the way I see it is that death metal and black metal and indie and dance is fuckin' rich kids wanking about, especially death and black which is blatant "look mummy and daddy, I'm really naughty". Doom and downer stoner shit is fuckin' soul, but it's like urban 90's soul, y'know working in factorys and the dole and shit, just makes you wanna lose your head on dope and numb out to heavy shit.

BA: What do you need for inspiration to write monolithically heavy tracks like "Return Trip", or "Son Of Nothing"? Or is living in a shitty town in a shitty country enough?

Jus: Yeah, we try to play out all our frustration and anger in every song, I want every note of my guitar to say "Fuck You pigs, straight fuck-ers".

BA: Most of your newer material has taken a space rock edge, yet taking the sheer imense heaviness into unfathomomed levels. You've coined the phrase 'space doom'... What's this all about?

Jus: I don't know what our music is called, it's just serious drug inspired noise, I wanna appeal to other drug fiends, not just a particular music scene. I hope anyone into dope will dig and understand our message whether they're into melat, hip hop or jungle. We wanna fuck you up.

BA: With tracks like "Ivixor B/Phase Iducer" you take space-ambience to it's furthest point - why did you put a track like this on the album?

Jus: I really dig that sort of shit, minimal electronic noises, I think it fits into our style because we wanna take you somewhere away from this fucked up planet, we'll do whatever the fuck is appropriate. Our fourth album might be totally ambient, it depends where our heads are at the time.

BA: How much do old space rock bands influence your sound, and what about more recent tripped out stuff like Loop and Monster Magnet?

Jus: Loop and Monster Magnet are definately a big influence and Hawkwind too. But Saint Vitus are thye fuckin gods of all time, we'll always have a touch of Vitus in our sound.

BA: You did a 10" on Mans Ruin, and you recorded the epic track "Chrononaut" split into two 'phases'- one for each side... Can you tell us the concept behind this recording?

Jus: It's about doing a waterfall, at first its a fuckin rush, then it grooves out for a bit, and then it's fuckin heavy as fuck, and just when



you're about to die from tripping out it explodes into mellowness, then you slowly mong out!!

BA: You're about to record a 12" ep for Bad Acid, what can we expect?

Jus: 1000% MINDFUCKERAMA. Super doperiff crusher. Maybee some experimental shit.

BA: You will also soon be recording your third album for Rise Above Recs, can you tell us about this?

Jus: It will be the heaviest/trippiest space doom mind feast ever recorded, it will also feature our slowest and heaviest number ever with ultra space-out shit, some titles are "Lucifers Children", "Mind Transferral", "Dope Throne", "Funeralopolis", "She Was Cruel", "Theme From 'Assmaster'", "We Have Contact...".

BA: You have the reputation of being a rather untogether freak band, only occasionally getting to gigs, and even then members forgetting to play or

passing out, or even walking off stage for a while... Is Electric Wizards music a product of this chaos?

Jus: Yeah, we never rehearse and the studio stuff is pretty spontaneous, we'll work out a song maybee half an hour before we record. I think it sounds fresher, more dangerous and aggressive cos the song is so new. We wanna create spontaneous music that genuinely reflects how we are feeling at that moment. Every gig we do is different, we never play the songs the same ever, we jam em out for every gig, then it's special every time. Drugs are our saviour and our downfall, we'd rather miss a gig than play straight cos it's not a proper Electric Wizard show unless we're off our fuckin heads. If we played a gig straight we'd be fuckin ripping off the fans!!

BA: Any final comments...

Jus: Lets have a revolution, guns and fucking in the streets...





The first time I heard Acid King I nearly shat my pants. They just take the piss with enormous amounts of super low-end riffing and stoned psychedelic jamming. Take the groove of Sleep the weight of Electric Wizard and add some satanic, sleazy female vocals and you'll have an idea of what they're about.

They were formed in 1993 and quickly developed their ultimate style of jet exhaust bass, ritalin style drumming and ultra-distorted lower than low end guitar. Their debut, self-titled 10" ep, and their following "Zoroaster" were both released on Sympathy For The Record Industry, and co-produced with Billy Anderson. In Spring '96 they toured the US, and along the way lost Peter, their bassist... The last anyone heard, he was pumping gas somewhere in South Dakota!

May '97 saw the release of their awesome 10" on Mans Ruin Recs "Down With The Crown" which took Acid King to new depths of psychedelic and Satanic oppression. They are currently

working on material for a full length album due out on Mans Ruin.

BA: Firstly, here in the UK you are pretty much unknown, so please introduce yourselves and tell us what Acid King is about.

Lori: Lori - vocals, guitar (Les Paul Custom/Marshall); Dan - bass (Fender/Ampeg); Joey - drums (Ludwig).

Acid King is about Ricky Kasso the real Acid King. A New York stoner in the 80's who killed another kid for stealing 50 hits of acid from his pocket.

BA: Your music has some of the most intensely heavy riffs ever, what inspires you to play so fucking heavy?

Lori: The combination of my guitar/amps and effects have just created the most amazing tone. This sound has been the inspiration. Riffs and tone are what it's all about for me.

BA: You seem to be regarded as a doom band, although I find your music beyond pigeonholing, along with other bands such as Electric Wizard and Sleep who are creating a similar vibe to yourselves. How do you feel

about this? Do you listen to these bands?

Lori: I think 'doom' is being divided into categories these days as well, I think our music is more like ultra-distorted lower than low end heavy psychedelic quaalude rock. Listening to Acid King is like getting clubbed in the head with a bottle of Jack Daniels! The new 'stoner rock' category may be more fitting. Yes, I listen to Sleep and Electric Wizard. Actually Sleep are from my home town and have been a big influence on me. I was just turned on to Electric Wizard this past year.

BA: You've used Dale Crover of the Melvins to produce your 10" on Mans Ruin, how did this come about?

Lori: Dale was a fan of Acid King, and as you know is a very experienced musician, especially in heavy music. So he was interested in assisting Billy Anderson and us in getting everything from the recording that we could.

BA: Are you big Melvins fans?

Lori: Yes, I am a huge Melvins fan. The first time I saw them was in the Summer of '89 and they changed my life! I just stood there. I was on tour with another group I was previously in and after I saw the Melvins our bass player quit because the music I started to write was TOO HEAVY! I guess you can say they were a pretty big influence on my music at the start.

BA: How did the 10" on Mans Ruin come about?

Lori: Actually it was Dale Crover who turned on Mans Ruin to Acid King. Frank Kozik heard us and totally dug the band and the rest is rock history. We are currently writing new material for a full length CD that will be out on Mans Ruin in 1998.

BA: Frank Kozik did your 10" cover, and several people have commented to me on how good it is - are you pleased with it?

Lori: The cover rules! It pretty much sums it all up for me. S8N and 7-11. Obviously he'll be doing the cover for the next release on Mans Ruin. As far as future covers on other labels... don't know?



BA: The 10" was recorded at the same time as the Heavens Gate suicides , and the masterful track "Phase II" is a requiem for them...Tell us about this...

Lori: Well, the song was already written but the suicides definately gave the recording session a certain atmospheric vibe!

BA: "Phase II" is both punishingly heavy and pretty damn spaced out, is this a direction you intend to persue?

Lori: I think you'll be hearing more Phase II type instrumentals from us. I'm really into long instrumentals, and I won't intentionally write another song similar but it will have that familiar Acid King sound.

BA: What effects do you use to create your sound? I mean there must be a pretty heavy duty fuzz pedal or is it just fat, old valve amps?

Lori: My guitar and amp combination have a big effect on my sound but with the help from my friends the Rol- and space echo, little big muff, and cry baby way I achieve the ultimate sound.

BA: Would you ever consider using other effects to trip your music out more?

Lori: I love all effects. I'd prefer to use them during recording and not live though. I like a simple set up for live performances. I definately have used other effects in the studio and will continue to do so.

BA: Do you gig much? What bands have you played with and how have you been received?

Lori: This past year we haven't played out too much. A small west coast tour of the States was done and some local shows. In the past we've played with many great bands, Melvins, Sleep, Hawkwind to name a few. There is a small scene out here for heavy music. So far we've been well received at every show. We even opened for the old punk band Fear a few years back and didn't get spit on!

BA: How do you work gigs with both Dan and Joey being in Altamont? Is this a problem?

Lori: Acid King comes first, so no problems!

BA: Any chance of seeing Acid King tour the UK and Europe in '98?

Lori: We'd love to come to Europe. Anyone out there want to book and finance an Acid King tour??? We'll be there!

BA: Will overseas distribution be sorted out for your next release?

Lori: Yes, I believe Mans Ruin set up distribution in Europe, but you would have to ask them for the details as I don't know.

BA: Final comments...

Lori: For those of you with access to the internet check out the Acid King Web Site: http://www.be.com/~dbg/acid_king. e-mail address: acidking69@aol.com Or write us at: Acid King, P.O. Box 881614, San Francisco, CA 94188 USA.





f Misery

Church

Church Of Misery were formed in Spring '95 by Tatsu Mikami, bass (who had previously played in power metal band Salem), and Tomohiro Nishimura, guitar. Obsessed with early Black Sabbath and old school doom bands like Saint Vitus, Pentagram, The Obsessed, and Death SS they set out to deliver some seriously heavy and stoned doom rock... and Jesus, do they know how! Their guitars are totally gnarled and raw, the riffs are fully fledged lomi, they spin out wave after wave of monster 70's doom rock injected with dope-fuelled freak-out jamming and beautiful drifting mellow sections.

In April-May '96 they released a storming six track promo-tape which led to label interest, and an offer by Wishwood Recs to record a mini-LP, which they did, and has yet to be released...

During mid '97 Church Of Misery recorded four blindingly excelent stoner doom tracks for a split CD with Sheavy from USA, to be released (any time now!) on Game Two Records. Watch out for this release!

In the Spring of '98 they shall begin recording a mini-LP for Bad Acid, to be released in early Summer... I put together an interview with Tatsu (bass) for your delight and delectation....

BA: Firstly, congratulations on your split CD with Sheavy, it's an awesome slab of heavy Sabbath inspired stoner doom! You have a very Sabbath influenced sound both in riffs and feeling, as well as one of your cassette covers which is basically Sabbath's "Volume 4" cover with the name changed...!

You must be massive Sabbath fans!

Tatsu: Yeah! Black Sabbath is sanctuary for us. We got all of our inspiration from them, especially Tomohiro (our guitar player). As you listen to our music you'll notice his guitar style is very influenced by Tony Iommi. As you said, our style is heavily Sabbath inspired doom. Also I really hate current Sabbath poser bands. Some alternative artists say "We are influenced by Sabbath, they're our roots". It sucks! I really hate Phil Anselmo of Pantera. 'Down' really suck! Ha! So we never play covers of Sabbath songs.

BA: What kind of reception do you get live in Japan? Is there a big doom scene there?

Tatsu: We got tons of good response from the underground scene all over the world! It's unbelievable!! We get some offers from labels like you, Dave! As for the Japanese doom scene - there is no doom scene here in Japan because there's only two doom bands! Ha! One is "Eternal Elysium", and the other is "Millarca". Both of them are very similar to Candlemass. So we're the only band that plays stoner doom rock!



BA: Do you play live much?

Tatsu: Since 1992, I've been organising underground gigs here in Japan, so I have many friends in many bands. At the moment I'm organising the 'Art Of Fifth' gig. It's twelve some leading bands in the current Japanese scene. Of course the headliner is us - Church Of Misery!

BA: You recorded an EP for Mishwood Records in the UK - that was ages ago, but it's not out yet - what's going on?

Tatsu: What's going on?! I also want to know about it, Dave!! I got an offer from them in the Summer of '96. And they wanted us to re-record some of our material because they didn't like the arrangement of our songs, and we did it with our own money. They still haven't released it. I think that maybe they'll never release it. They really rip us off!

BA: Have you developed much since this recording? The split CD with Sheavy is a giant step on from your demo...

Tatsu: Yeah, I'm really satisfied with the recording of the split CD with Sheavy. I think we've really become better than before. Also the brand new songs are really great, I think you'll love them!



BA: You break up your tracks with really mellow stuff, like on "Road To Ruin", and jam out in style on "Reverend" - are you progressing to a more 70's stoner sound?

Tatsu: We're really into some 70's bands because they have a human, primitive emotion about themselves. I'm not aware of any emotional thing at all by the current metal bands. They never have originality, and are based on commercialism and imitate others easily... Well, besides Sabbath we are all into the Swedish legend "November"! Next time we'll cover their songs. My friend Michael Amott (Spiritual Beggars) will translate it from Swedish to English for us. It's cool!

BA: You use alot of radio samples about serial killers between songs. Does this reflect in your lyrics?

Tatsu: Of course! I'm really interested in serial killers, I read books and watch videos about them. Radio samples are taken from some news films and documentary videos for all three songs on the split CD with Sheavy. "Spahn Ranch" is about Charles Manson. "Road To Ruin" is about Charles Whitman. "Reverend" is about Jim Jones.

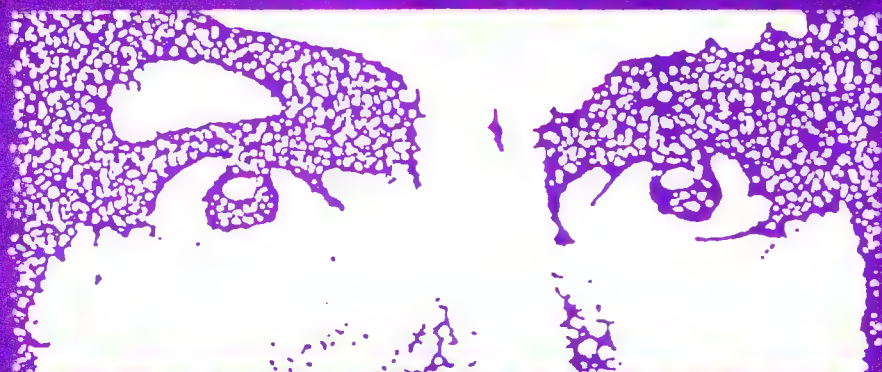
BA: Will you have any other recordings out soon? Will you release any more material through Game Two?

Tatsu: We've just finished recording for a compilation CD on Cornucopia Records in Japan. We did it on our own 8-track. So the result is - it really sucked! The next recording is for you Dave! The deal with Game Two recs is only for the split CD release.

BA: Final comments...

Tatsu: First of all, thanks alot for this interview, Dave! England is a really special country for me. When I was in the Japanese power metal band Salem, I toured in England in 1993. We played eight shows in eight places, and I really had a great time there. So I hope to be back to England soon with Church Of Misery! Watch out for our Bad Acid release! Stay DOOM!!

CHURCH OF MISERY



Master Of Brutality '97

Reviews



Bad Acid uses the nine-dot system of marking: Nine tabs is enough to fuck your head real bad, and likewise only the most disturbing releases are awarded this monumental grade. Eight tabs or less equals varying degrees of greatness; ie: one - crap, eight - excellent. You get the picture?!

All contact addresses are listed at the end of the review section.

demos

Warning

"Blessed By The Sabbath" demo

Seriously heavy shit men! This is the kind of doom rock that pulverizes with massive riffs and crushes with bass-end guitar tone. Warning bow at the throne of Vitus, and who can blame them?! Pat Walker's guitar tone has a studied Chandler tone, Wayne Taylors bass thumps out some damn fine licks emphasising Warning's mammoth weight, and Stu Springthorpe's drums are the product of the School Of Vitus... "Blessed By The Sabbath" may only contain three tracks, but being the speed of a snail on downers the tracks last forever... Seriously heavy waster-heads. Price: £2/US\$5



Spirmyard

"Omniversal" demo

Wow, this is an epic length demo tape - 14 tracks in total (!) by this well established Dorset heavy and stoned punky metal band. I guess you could call Kyuss, Melvins, and Killing Joke as vague comparison in places... They blend pounding heavy riffing with laid back



dischordant bits, and some nice jamming

Personally I feel a selection of only four top tracks would have been better than all twelve; the totally excellent title track and opener "Omniversal", which really lets go, tripping your head with an excellent heavy psych jam; the very stoned free-form elements of "Fat Calyx" and "King Riff"; and the brilliant experimental "Neckclub", which is like making a cup of tea in a chaotic kitchen on ten trips with someone setting up a drum kit in the corner and a trip-er-nuts band on the stereo... My brain bleeds,

Hangnail

"Charge The Vibe" demo

This is heavy stoner rock with a fat bass end sound and some serious head swinging riffs. There's a cool 'Ratch' era Kyuss atmosphere with perhaps a little old Soundgarden thrown in too... It's very memorable with some catchy chorus sections, and female backing vocals. Pity it's only two tracks long, but hell, just stick it on continual play for forty minutes or so!

It's going for the give-away price of £1 (or a blank tape) plus SAE... So get it!

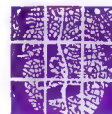


Church Of Misery

"Master Of Brutality" cassette

This tape is in fact one half of the Church of Misery/Sheavy split CD due out on Game Two Recs. It's four tracks of pure Sabbath inspired Stoner doom rock. It's blissfully raw and heavy, with the kind of 70's lysergic groove and melody that only real early 70's metal acts had: The guitars are so fucking raw, the bass is full, fat and heavy, the drums are big and full, the vocals are total Ozzy...

The first track "Spahn Ranch" sounds like it's straight off "Volume 4"; solid and stoned with blistering freak-out sections. The second track "Road To Ruin" has a classic Asylum end Obsessed atmosphere at first before breaking into a lysergic second half. It's beautiful, with some amazing mellow guitar work, and awesome Geezer Butler style bass jamming... all building to a powerful and heavy crescendo, leaving you to bliss-out on the ride back down. Third is "Jeverend", and starts off in classic Sabbath swinging style, then totally freaking out into searing, wild guitar mayhem, like Sabbath on a four-dot each before finally drawing back into their fat riffs with sampled voices phased into the sound. Last is a cool cover of Vitus' "War Is Our Destiny", with loads of energy and an even more wild freak-out bit... Fuck yeah! Buy this!



Solstice

"Drunken Dungeon Sessions" cassette

(Black Tears)

This was released as a stop-gap between the excellent "Halcyon" ep and their debut album on Misanthropy Records. And I'm most thankful as I can't get enough of their new stuff... This tape is awesome, truly memorable, 100% metal, melodic yet crushingly heavy, unsurpassed in its genre. It's just three tracks long, but bugger me, there's enough in each song to last many, many plays without getting boring. Epic riffs



n roll, but now he's out can he reclaim his crown? This demo is three tracks long and is musically a continuation of where The Obsessed left off. Sleazy doom riffs with classic Wino lead guitar work and powerful vocals, Shine manage to mix melody with power and add a twist of their own. However, it doesn't really break any new ground, and it stands slightly in the shadow of The Obsessed and Lost Breed. I guess there's only so much you can write in a particular style before it goes a little stale. All the same, it's a good demo, and I'm sure it will land Shine a recording deal. I hope so...



and structure, battle torn in its ferocity and pure pagan in attitude. Soulful acoustic breaks precede twisting dual guitar interplay - these guys are seriously good musicians. They even have a mystical folk track "Blackthorne", breaking up the hammering the other two tracks give your ears. Watch out for their album, it'll be a must. Buy the tape for £2.50 from Black Tears Distribution, or from Solstice,

Revelation

"Frozen Masque" demo

Revelation have been around for years now, and after several great albums I was rather surprised to find they've put a demo out... But it's a damn fine demo, the tracks sound like they could be right off an album...

Revelation play solid up-tempo 'old school' doom metal; melodic and metally but shit heavy! There's four excellent tracks here, each bursting with solid, tight guitars and burning riffs. Quite why Revelation have not been picked up by a new label yet I do not know, but watch out for a four-way split doom double 7" on Game Two Recs, with Twisted Tower Dire, Mood, Naevus, and of course Revelation, out in early '98.

Shine

"Powertime" demo

Well, as you know, Wino, the US King of Doom was in the nick for a while for being too rock



ep's

Rise & Shine

"Rise And Shine" 7"

(Freedom Recs)

This is real 70's sounding 'hippie-doom' metal with groovy riffs, totally metal guitars, and acoustic sessions... but I'm afraid tat to my ears the vocals sound at times like a heavy metal ewok! However, this is more than compensated for by the totally excellent lead guitar work which is stunning and Very Metal, with some cool dual guitar interplay - Yeah! Maiden! Rock on! I love the last track "Home" which starts off acoustic with some excellent spanish guitars and bongos, like Mexican bandits pissed on tequila. Then it breaks into a solid metal anthem with awesome guitar work. Fuck yeah!



Rise & Shine

"Danish Denim" 7"

(Freedom Recs)

Wow! This is a vast improvement on their first 7"! The production is more up-front and the tracks are even more metal. The vocals have improved and are really powerful now, and sound great.

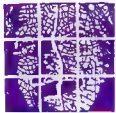


top lyrics like "We wanna see some flares in the air, so come on, shake your bell bottoms to the groove..." Not that Rise & Shine are a particularly groovy band in the current 'groove' trend sense of the word - more like Swingin' 70's metal! They really remind me of "Killers" era Maiden in places, with a real raw sound and dual guitar work. Watch out for their debut album on Black Widow Recs.

Altamont Mans Ruin 10"

(Mans Ruin Records)

Altamont is Dale Crover (Melvins) latest creation, aided by the rhythm section of Acid King. They perform some excellent heavy Steppenwolf vibed southern freedom rock, with gritty guitars, ass-stomping tempos, and a dark psych undercurrent. The inclusion of Mountain styled keyboards is splendid. I only wish they were used more. It's hard to believe that these boys weren't playing back in the 70's alongside Mountain, Bang, James Gang or Steppenwolf, but the occasional Melvins touch provides a momentary reminder of Altamont's more modern roots. They throw some wierd electronic noise tracks in at the start and end which seems to serve only as brain food for the whole event, which is most thoughtful... and the vinyl is packaged in a Clint Eastwood spaghetti western sleeve. A most excellent record.



Magic Dirt/Heads Split 7" (Butchers Hook Recs)

Magic Dirt "Goofy Gumb": This band really rock. They're fucking awesome garage acid punk



metal, with raw guitars, stoned riffs, and female vocals. They give some serious ear-tearing with mammoth feedback sections and wailing guitar noise on this track, finally ripping into chaotic riffing followed by a stoned wall of chaos to close. Classic!

The Heads "Dirty Water": If there ever was a band to appear on the flipside, it's the Heads. This track starts with pounding drums, and punky guitar stabs over a bog of scratching, sludgy overdistorted guitar noise. It develops in a chaotic and messy manner into a tangle of feedback, blind solos and noise. Very stoned and legless.

Honkey "Ten Inches" 10"

(Mans Ruin Records)

The brainchild of former Butthole Surfer Jeff Pinkus, Honkey produce stoned and lazy



hillbilly punk metal fused with a real southern fried blues feel. Neat, crunchy guitars with a nice fat, heavy sound and a great 70's throwback feel. Heavily smoke-filled and beer addled it rocks with a real boot-stomping groove. There's even country

bits done in a rough rock n roll manner, kinda like a raw Mountain. It comes, fittingly, in a most politically incorrect sleeve (a close up of a hot chick's ass wearing Yankee pvc panties)... Well buy it! It's fucking ace!

The Heads "Gnu" ep

(Headhunter Recs)

Headhunter have put this ep out as an inbetween-album filler, and it does just that, leaving you wanting more... The title track "Gnu" is great, and seriously raw and ferocious cover of MCS's "Looking At You" blisters your ears in less than 2 minutes flat before the best track, a nine minute long jam "Jellystoned Park" hits your head with the power of ten bongos, boasting the now-familiar acidic fuzz-wah guitars and brain spinning riffs. Great stuff.



The Heads Mans Ruin 10"

(Mans Ruin Recs)

The Heads have progressed their sound to a more acidic headfuck edge with this 10". The superb "Spliff Riff" is serious brain-mashing material, fast, furious, heads-down early Monster Magnet-esque jamming, and "Snake Pit" is like a tripped out nail-biting spaghetti western theme before it turns and chews yer head off with unwarranted ferocity at the end. Somewhat disappointing however is the rather indie track "Delwyns Conkers" wich would have gone down well at an early 90's student union bash.



Magic Dirt Mans Ruin 10"

(Mans Ruin Records)

Now here's a band to make you move, thumping fat stoner punk metal, just like you want to hear it... There's a chick on vocals straining out wounded lyrics like "Stick



the knife in, stick it in", before breaking off into pure garage psych mayhem with screaming fuzz-wah guitars carried along by a big, loud and pounding bass guitar and rhythm section. Rudimentary, raw, abrasive, loud and very Aussie!

Terra Firma "Rock N Roll Superior" 7"

(Freedom Recs)

It's great to hear a new doom band who don't fall straight into the current trend of cheesy



70's groove or melancholic goth - this is classic 80's doom metal, not light disco-doom or sad gothic-doom. Don't get me wrong, Terra Firma do swing,

music for fanatics... which it may well be... The first two tracks "Came Refrictos" and "Public Zircona" are raw, metally punk stuff with some laid back stoned vibes, and great guitar work, from lysergic solo breaks to gritty garage jamming. There's some great use of melodious harmonies which don't detract from the weight of the sound at all, but add a kind of horse rustling air. The third track "Mr Stone" tangents off into bizarre riffing in places like... like Mexican sensu-samba mixed with chaotic riff chopping... huh? I dig it! The last track "Can't C#r" moves to a melodious rockin' vibe with fat heavy guitars and some great stoned jamming... This 10" is nicely varied and very stoned. Cool!



but in the vein of classic Pentagram, and Witchfinder General - solid heavy riffs and cool hooks. Chritta's (ex-Count Raven and Saint Vitus) Ozzy-style vocals are a blessing for pure metal heads, and at last he's found a band to do himself justice. This is a great 7", and one of the best doom releases for a long time.

Daddy Long Head

Mans Ruin 10" (Mans Ruin Recs)

Going by the guns, bones and cowboys cover shots, you'd think this is some kinda heavy cowboy



Mirror Of Deception "Veil Of Lead" mini-CD

(Sub Zero Recs)

Mirror Of Deception play intense but melodic doom metal with melancholic guitar lines and slow tuneful riffing, a little like early Cathedral in places. The vocals I find a little weak and bland, they tend to limp along to the far more intense riffing. The first and last of the five tracks are far more powerful with highly effective German spoken lyrics. They add an excellent majestic atmosphere.



KYUSS

"Into The Void" 10"

(Mans Ruin Recs)

It's good to hear something fresh from these freaks as I'm just about bored stiff from



overplay of their albums. Just when I thought my Kyuss fanatism was just about dead, I manage to get hold of a copy of this excellent 10" ep. First track up is a cover version of Sabbath's "Into The Void" played with a studied lo-fi guitar sound. They

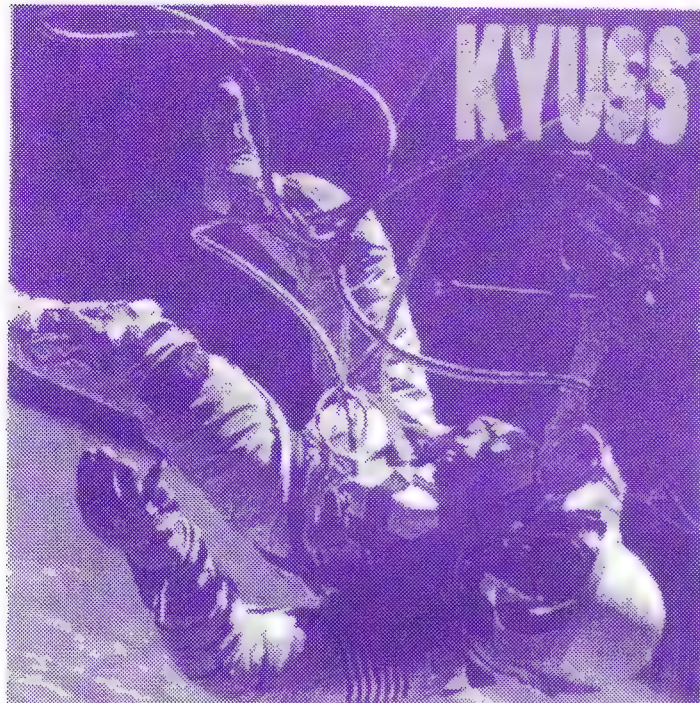
Fuzzbender

S/T 7" (Crawfish Recs)

Fuzzbender play bass-heavy and aggressive stoner rock with obvious Kyuss and C.O.C.



reference points in places. There's a lot of dissonant riffing which is more quirky than stoned, but has got a pretty laid-back attitude in places with some great mellow sections contrasted with lurching heavy riffs to freak out to. It's pretty good, but perhaps lacks in originality...?



sneak in a 'Kyuss Break' during the middle section and jam out with some bongos, and wig-out the way we love! The second track "Fatsoforgetso" is in fact two songs tightly glued together, both very much in the style of their last two albums. A mixture of pounding heavy riffs, delicate mellow guitar twiddling, and freestyle jamming - you know the kind of thing! A great ep!

Iron Rainbow

Acrimony

Split 7"

(Game Two Recs)

Iron Rainbow "The Castle":

This reminds me a lot of early 80's metal, early thrash and doom like Dream Death... It's very Metal, with growly vocals, buzzing distortion and pounding drums... and boasts some excellent lead guitar work when they wig-out some near the end. Great stuff.



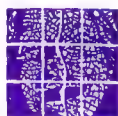
Acrimony "Mother Slug": Acrimony are a very groove orientated band with a real Sabbath feel, 'Stoner Doom' would be an apt description. They're pretty Kyuss inspired, and sorta gallop along in the same lazy stoned fashion as their mentors but seem to lack the energy or conviction of a band that really kicks stoned butt! It's got some great wibbly electronic bits in the middle that stir my grey cells a little, and a nice mellow acoustic jam to end.

Electric Wizard

"Chrononaut" 10"

(Mans Ruin Recs)

This 10" is a trip in itself. One track split in half for vinyl purposes, the journey starts



with a real heavy and raw 70's feel before slowing down to the characteristic Wizard weight of a tortured Behemoth. And just when you think a prolepe is imminent, Chaos is revealed. Electric Wizard stop their monolithic destruction and turn off their immense overdrive, and the oppressive wall of doom becomes a stark, naked and fragile expression of empty, timeless space. Pure space-rock echoes from your speakers before building to a crescendo of lysergic power, leaving you numb and spent. Awesome is the only word for it!

While Heaven Wept

Cold Mourning

Split 7"

(Game Two Recs)

While Heaven Wept:

"The Mourning"

It starts with some pretty tacky death metal riffing with weak buzzing guitars. I expected some death growls to appear, but to my surprise it sounded like a monk sadly singing laments, comically slowed from 45 to 33 rpm. (Or so it sounds). He's got quite a range, maybe trying for



the Mercyful Fate feel, but unfortunately lacking any power whatsoever. Some musical church bells join in creating a rather unconvincing doomy atmosphere, alongside a rather rudimentary guitar solo.

Cold Mourning "Frostbit": Luckily Cold Mourning make up for the weak flipside with a nice and raw metal track, maybe a little like a slowed down doomy Venom... The vocals are growly, reminding me a little of GG Allin. There's a great up-tempo middle section as they wave the flag for metal and riff and solo out with pounding drums and a great early 80's metal feel. They're rudimentary and raw, good shit!

Acid King

"Down With The Crown" 10"

(Mans Ruin Records)

Holy Mother Of Christ, this is the most intense heavy-weight experience since Electric Wizard



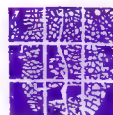
and made me retch on the spot with "Come My Fanatics...". What can I tell you about this band? Well, for starters they're fronted by one of the heaviest guitarists out, Lori S., who also kicks out some damn fine sleazy vocals to match. Secondly, the bassist and drummer are from Dale Crover's (Melvins) project band Altamont, and last but not least, Dale Crover and Billy Anderson produce it...The monolithic track "Phase II" was recorded as a spontaneous requiem for the Heavens Gate suicides, and what a fucking track! Immensely heavy, brooding, and nailbiting in intensity... Acid King lead you on a journey from severe head-pounding doom to stark acidic jamming. It comes in a most excellent naked-Satans-chick-with-pentagram-on-tits cover. What more can you ask for?

Fu Manchu

"Godzilla" 10"

(Mans Ruin Recs)

Fu Manchu currently seem to be creating large waves for themselves. Amid a flotilla of copy



bands, they're cruising as they slide lazily through their over-simplistic yet undeniably damn groovy and extremely catchy riffs. Thirty seconds into a song and you just know how the rest of the track will go... Are they just taking the piss or what? But hell, the opener and title track "Godzilla" just rocks with lyrics like "Oh no, Ther goes Tokyo, Go Go Godzilla!" backed by a wall of super-heavy guitar fuzz and laid back homeboy vocals. The two followers, "Module Overload" and "Living Legend" casually ooze like stoned lead past your ears, leaving you grooving firmly on your seat. A fine smoking record.

Melvins

"Interstellar Overdrive" 10"

(Mans Ruin Records)

This is an amazing cover of Floyd's "Interstellar Overdrive", it's practically note perfect,



even down to panning effects, electronic sounds and guitar noise... These guys must have tripped long and hard to this track to get this right! Of course it has been 'Meivinned' - It's faster, rawer and heavier! The second track "Bar X The Rocking M" is great, full space-headed experimental heavy wierd shit including trumpets, spooky keyboards, Buck Rogers laser sounds, and record scratching. Saving the wierdest until last, "Tipping The Lion B" just takes the biscuit. This is a track made up of feedback, wierd raspy keyboards, high pitch interference, random computer screeches, robot vocals, super-distorted guitars playing random dissonant notes, and a totally alien drum pattern... all having the effect of producing totally not-of-this-planet music... Yes mate!

albums

Fish Eye Lens

"Live 1991" (Nasoni Recs)

Firstly, the live sound is pretty bad, and in the chaos of sound, a lot of clarity



seems to have been lost. The album is just two tracks long, and is based on loose jamming. The first track reminds me a lot of "Saucer..." era Floyd, with some great 60's keyboards, untreated guitars and expectant riffing. They warm up quickly, and the heaviness increases with some excellent guitar freak outs and keyboard madness, with a stoned and solid bass guitar and drums. They jam on... and on... The second track is loads more rock n roll, kinda like a heavy Stones mixed with The Nice or something, with loads of work-outs which grow into a highly energetic freaked out jam at the end.

Well the albums pretty good, but it gets a bit repetitive after a while... not enough space was explored within each track, it didn't go anywhere, and wasn't imaginative enough to make me want to put this on too often...

Zendik Farm

Orgaztra

"Dance Of The Cosmic Warriors" CD

(Nasoni Recs)

I think their own words describes themselves pretty well: "A totally original sound creating an invocation... A gathering of energies upon your mind and soul by wulfgang Zendik and his mellow fuscians...". The Z.F.O. are part of an organic farm/arts cooperative, the Zendik Farm in Texas. They're out to make life an art, and to make it magical. The Z.F.O. is only one aspect of their output - they also release magazines, books, videos, and even TV shows!

The Orgaztra are a really loose trance like space jamming band, with repetitive bass lines and percussion rhythms, some very 70's Bo Hansson sounding keyboards, flute, guitars, and effects, all fronted by a 70 year old vocalist,

Wulfgang Z. who warbles and wails lyrics like "I've never lost my yang for the tang of the yoni yin"... However, the band sometimes seem to get lost in their own musical trip... too stoned or just off on a tangent may-be? However, the result is a very cosmic trance like album, but unfortunately the production and general sound is very rough and undefined, and does not do justice to their ideas...

Kakashi "Kakashi" CD

(Captain Trip Recs)

Phew! This is mad stuff from Japan... Very psychedelic and 70's with a great British heavy psych rock feel - hammond organs, moog synthesizers, fuzz guitars, and freaked out Japanese vocals... The more I listen to it, the more I love it! It's very memorable, with catchy songs, bizarre vocals, and total moog madness! The Japanese always have a way of playing music with added nuttiness and downright style! I couldn't tell you what the lyrics are about as they're all in Japanese, which just adds to the general weirdness... I guess it's a bit like The Nice, or Atomic Rooster, but a whole lot more lysergic both in structure and general weirdness!! Great stuff!

Kakashi "Mountain Love"

(Captain Trip Recs)

Well, if you liked their last album, you'll be into this one too, it's more rocking than their



titles like "Erotic Blue Apple", and "My White Bicycle Is Slower Than A Tortoise" (?). Excellent sunny-day smokin' music!

Electric Wizard

"Come My Fanatics..." CD

(Rise Above Recs)

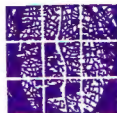
I do not believe there are words to describe the sheer destructive power and immense weight of this band. I have never heard anything that comes anywhere near the intensity created by these three space-doom pioneers from Dorset. Can your speakers withstand the assault? Can you? Moving fluidly from punishingly heavy doom metal to space effects, to hypnotic doom-mantras, Electric Wizard are guaranteed to induce severe lysergic flashbacks of dark, oppressive proportions. You have been warned!

Leo

"Leo" LP

(Nasoni Recs)

Well, I've heard this kinda thing before, down the local pub, with some local rock band playing in the corner, Hendrix blues workouts, real textbook precision guitar playing... and lots of people sitting around, talking and drinking beer. You know the kind of thing... They play 70's hard rock style numbers mixed with a good helping of blues, but show little originality. Their songs are rather unmemorable, and after a while get a little boring.



wind in places with some excellent guitar and electronic ambient sections, and plenty of spacious jamming... Their sound is pretty raw and 'live' sounding in places with some angry distorted guitars, but the overall effect is pretty mellow, with some gentle female vocals and peaceful electronic sections. There's a great 12 minute cover of Hawkwind's "Golden Void" on the end of the album, it's played even more mellow than the original with some nice trippy effects on top. Strangely this album doesn't move me as much as it could do, the productions a bit fluffy and soft and lacks that sharp, gritty effect that seems to drive the wide-eyed-freak space rock that I love so much...

have traded much of the energy and drive of bands like Bang and Grand Funk for a rather cheerful Beech Boys kinda style, which is a damn shame cuz when they jam out they're damn fine!

The Heads

"Relaxing With..." CD

(Headhunter Recs)

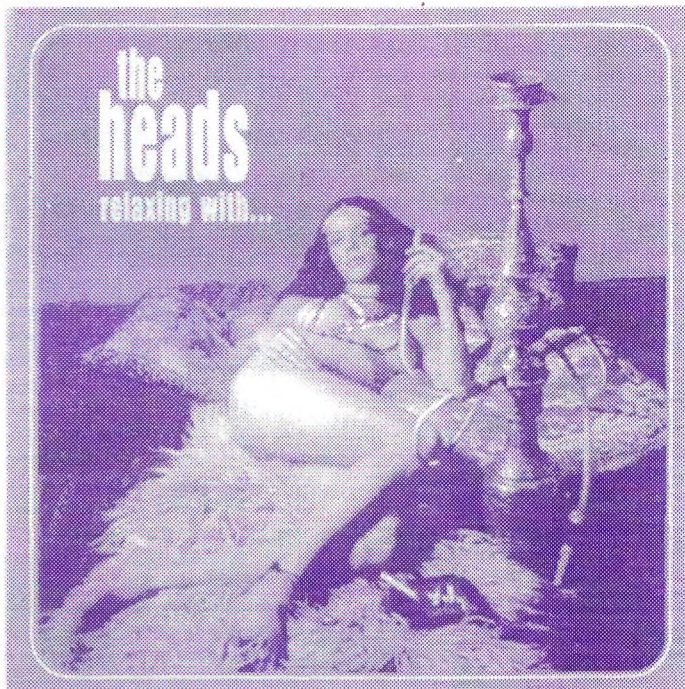
Fuzz-wah mayhem.

60's garage punk

noise. The Stooges.

MC5. Heavy shit!

Ten tracks of blistering British garage psych punk. Und-



Las Cruces

"S.O.L." CD

(Brainticket Recs)

This is heavy, solid doom metal with a groove-edged sound, harking to older bands like Trouble, Pentagram and Witchfinder General... and the vocals give a kinda doomy Soundgarden feel in places... However, I found the general slow tempo generally lacked the fevered brow and wild fanatical eyes that drove ancestral doom acts such as early Vitus and Pentagram. The tracks don't seem to build to anything... Hell, give em another album, and 'the horror' may have by then tapped on a few overworked brain cells, creating a masterpiece.



erstandably an increasingly popular band, they've a pretty damn catchy, almost commercial edge to their seriously overdriven sound, which was perhaps John Peel's motivation for commissioning them to record a BBC radio session... The Heads obsession with untamed guitar noise is apparent throughout the album; if you are a fan of early Dinosaur Jr and Mudhoney then this is highly recommended.

Last Chapter

"The Living Waters"

(Brainticket Recs)

This is good stuff,

crisp, heavy riffs

with a driving rhythm

section, reminding

me of early Penance

in places... Robert Lowe of Solitude

Aeternus is guesting on vocals for

this CD as they still (after 8 years)

have not found a suitable vocalist!

They claim their influences to include

Trouble, King Crimson and Sabbath,

and this is demonstrated by their tight

experimental and heavy sound.

The title track includes a guitar synth,

giving a weird dark edge, before the

heavy guitars come in with a 60's War

Of The Worlds feel, and then it goes

all doomy and sci-fi - Brilliant!

Their tracks are, on the whole highly

memorable, with some excellent chunky

riffs, varied driving tempos, raw angry

sounding guitar and savage chopping



debut, but less full-on psychedelic, the moog madness having been taken out (shame, I loved those bits), and the structures and sound generally being a little heavier. However, there are also several really peaceful and mellow tracks too, floating your mind and massaging your brain. Really nice. This album sounds like it actually was recorded in 1971, and it's a damn fine release, with a great cover and song

Architectural "Metaphore"

"Creature Of The Velvet Void" CD

(Black Widow Recs)

Although Architect-

ural Metaphore

are pretty heavy

in places, they

generally create

a cosmic space rock vibe, sometimes touching on psychedelic prog rock. They're quite similar to an 80's Hawk-



BF Trike

"BF Trike" (Rockadelic Recs)

This album was

recorded way back

in '71 by three

members of Hickory

Wind for RCA Recs.



However, it was never released until Rockadelic picked up on it twenty five years later.

BF Trike play heavy psych pop rock, a little like Steppenwolf in places, but with a real 60's pop vibe... They've got a big, loud 60's bass guitar sound, with fuzz guitars, but unfortunately

riffs. The production is great too. Let's hope they sort out a permanent vocalist soon - although Rob Lowe does totally fit and power Last Chapter's sound. Recommended to Doom freaks!

Brainpolice

"Brainpolice" LP

(Rockadelic Recs)

This is a genuine and totally hip 60's cool dude psychedelic band dug out by the infamous



Rockadelic Recs. Recorded in 1968 and not released until now, they play mostly accessible charty psychedelic niceties, but mix it with acidic jamming, fuzz guitars and manic keyboards. They conjure pictures of nice young basin-hair-do smiling chaps with tidy modern suits hiding a secret LSD fanaticism behind glassy eyes and rubber skin. Most of the tracks are nice little psych ditties that wouldn't have raised a controversial eye at all in their time, but several tracks are heavier and jammed out: "Gypsy Fast Woman" which is raw and sleazy, with an almost Steppenwolf vibe; "I'll find Love" and "Getting Too Much Higher" which has some great guitar and keyboard chaos; "My World Of Wax" with heavy, solid guitar riffing and freak-out soloing; and "I'd Rather See You Dead" which has a real cool 60's black shades psych-mod feel, smooth riffs, and manic Hammond keyboard and bass guitar freakouts. Good shit!

Alchemysts

"One Eyed Again" CD

(Behemoth Recs)

I really don't like this much at all, it's like a heavy 80's pop rock band... Occasionally they



hit quite a good garage punk edge, and sometimes there's a phased out psych feel, but on the whole, to me it still sounds like a slightly punky, slightly psychedelic 80's pop rock band. Not my cup of tea...

Alchemysts

"Over And Out"

(Camera Obscura Recs)

This is a vast improvement on their debut album. The Alchemysts have evolved into a heavy, and psychedelic rock band, in places sounding a little like Loop and The Stooges with some great heavy jamming. There are a few moments when the older influences creep back in and a spook 80's rock moment occurs, but this is compensated for when they spin out another burning jam or opium-hazed eastern trip.

Liquid Sound Co.

"Exploring The Psychedelic" CD

(Brainticket Recs)

As the album flyer states, "The Liquid Sound Company explore many facets of mind expanding psychedelic music. From all out space rock and buzz saw fuzz, to drifting



rock and buzz saw fuzz, to drifting



layers of sound and eastern pyramid trips, exploring the psychedelic will blow a hole in your mind.

Doom freaks will recognise members of LSD - Jason Spradlin and Teri Pritchard from Last Chapter form the rhythm section, and John Perez from Solitude Aeternus is the mainman of the band, having formed the band, written the songs, played guitars and sung on most of the tracks... The CD also features Solitude Aeternus vocalist Robert Lowe on one track, and his distinctive vocals add a real atmosphere to the eastern vibe present.

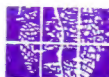
There's some great heavy space rock moments, there's even one track by guest musician Chris Curylo of The Morning Glories which has almost black metal guitars with mellow echoey and phased vocals on top... They certainly cover the psych music spectrum, even performing a rock number called "Golden Gate '67" which has a real old wish-bone Ash or Steeley Dan feel to it... This is a much raved about album, and it's obvious why.

The Modern Whigs

"Raped By The Cops"

(Lost Records)

Hailing from peyote land, Texas, The Modern Whigs have done some serious ingestion, ending



up travelling to Guatemala where they lived in the jungle and campaigned for a return to the ancient gods... On their return eight years later they recorded "Raped By The Cops", a CD full of political paranoia and cosmic tribal activism. It's damn psychedelic and reminds me a little of the Buttholes in places, with a fat bass, fuzzy guitars, plenty of bizarre ideas and structures, all coated with a hazy, lysergic feel. Other sections are very mellow, taking you on a mystical journey into the jungle interior. Ambient sounds drift along colourfully like a kaleidoscopic dream with simple, rolling rhythms and odd samples. It's a very varied album, both in style and in quality of material... A bit of

a grower, but it's an album for most moods, and you won't get bored by it!

Mazinga Phaser

"Cruising In The Neon Glories Of The New American Night" CD

(Nasoni Recs)

This album is very psychedelic, mellow and different... It reminds me a little of old My



Bloody Valentine or Mercury Rev laced with a very heavy ingestion of LSD... Layers of overdistorted wah-wah guitar noise, trumpets, seriously mellow, laid back female vocals, heavily tripped keyboard effects, and delays on just about everything, smudged and blurred. It's like one of those really heavy dosed acid trips where linear time gets jumbled up and you experience reality as a random sequence of events with no start, end or middle, and every segment 'happens' simultaneously in one instant that stretches... There's weird noises and voices echoing and swirling around everywhere... innocent household noises become alive and sentient, playing with your mind... Are you on a very strong trip, or are you listening to Mazinga Phaser?!

The Underneath

"Mongoose" LP

(Nasoni Recs)

This album is dead odd... The first side is bloody awful punk rock. It's just a racket that



soon gets very tiresome. There's no spit or bile or attitude or anything... it's not even good punk!! However, flip the record and you've got an excellent 60's garage psychedelic record! This side is a lazy, hazy two track laid back and very stoned experience. The first of the two tracks "Down By The River" features scratchy fuzz guitars, tin pot drums, and mellow vocals, reminding me a little of the sound Sundial create. The second track "Sweet Jane" sounds a little like early Velvet Underground, with loud buzzy guitars, drone riffing, load-sea catchy bits and hooks, and very Lou Reed inspired vocals... Why they didn't just release these two tracks as an EP I don't know...

The Burnin' Rain

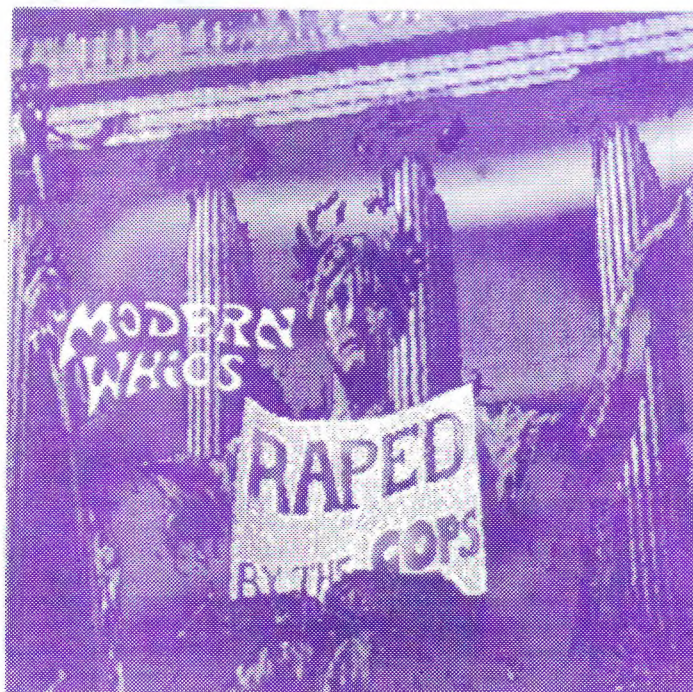
"Ritual Medicine Show" CD

(Mind & Eye Recs)

This is 60's style psych pop rock, with biscuit tin drums, fuzz and



jangly untreated guitars and alot of jamming out which is cool, but unfortunately is somewhat marred by the rather bad and loud vocals. I can't get very excited by this as most of the 60's psych rock I've heard and got from the period is alot better than this... However they're still worth a listen, and it's good to see a band playing this music!





Runaway Totem

"Zed" LP

(Black Widow Recs)

This is heavy and doomy prog rock. The riffs are really solid in places. The vocals are



way cool - sort of Atlantean temple chants... epic harmony male and female singing, almost operatic... kinda like a Grand Summoning or something! The lyrics are right out of the Necronomicon: "Y'AI'NG'NGAH, YOG-SOTHOTH, H'EE-L'GEB, F'AI THRODGG, UAAAH", and so on... There's some really sinister, expectant soundscapes, particularly at the start of the second side... and really odd, almost Voi Vod-esque sci-fi horror bits with odd noises and discordant guitar stabs.

On the whole, the album is pretty metally prog, with some solid, hard riffing and a large dose of keyboards, odd noises and soundscapes. But man, the vocals just make it for me; Hammer Horror Black Mass choir of the damned!

Malombra

"Our Lady Of The Bones" double-LP

(Black Widow Recs)

This album defines heavy prog rock: it's a concept double-LP about the dark side of human



nature. It's very experimental, and has moments not unlike Floyd's "Ummagumma"... before breaking into sinister church organ sections with heavy guitars... They're fans of Sabbath, Hawkwind, Van Der Graaf Generator, King Crimson, etc, and this comes across in their music - add a big helping of epic prog and stir it up!

Occasionally they touch on folk, and in places have a High Tide feel. Other moments see Malombra playing metally space rock with soaring lead guitars and space age electronics on top... But mainly its Heavy, Dark and very Epic!

This album doesn't get boring, it's one long trip, and to take you on their journey, Malombra have included

a large booklet full of their strange, dark lyrics and artwork.

Lid

"In The Mushroom" CD

(Peaceville Recs)

This is Eric Wagner (ex- Trouble's new band. Well, I'd love to say that it's totally amazing,



and that it's followed up Troubles early career since they went off the rails somewhat with their last two albums... but I'm afraid it only follows Trouble's sad descent into rather bland rock music. It's peaceful, inoffensive, and there's really not alot to talk about... It lacks any serious inventiveness, originality, or soul... In fact, "In The Mushroom" is about as far removed from any mushrooms I know of apart from the ones sold at the local greengrocer.

Mason Dixon Mayhem

Compression/Last Rites/No Compromise

Split CD (Game Two Recs)

A great idea, featuring three punk metal bands on one CD. First up is Compression who



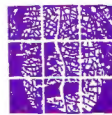
play some heavy industrial kind of punk-metal with shouted dual vocals and ultra distorted guitars. They've got simple Pitch Shifter inspired riffing that's often flanged and phased around It does get a little repetitive, but is spared by a real nice jam in "American Veast"... Next is Last Rites who have a death metal edge to their guitar tone, and some slow EyeHateGod sounding bits but with little of the aggression needed to make it rip. And lastly is No Compromise who play thrashy punk metal, a little like ENT were in their heyday, but lacking the ferocity and bite. Dual scream/guttural vocals and gnarly guitars along with the odd blast beat makes No Compromise stand out a little on this CD.

Acid King

"Zoroaster" CD

(Sympathy For The Music Industry Recs)

This totally crushing album came out in '95 but I never got to hear it until after their Mens



Ruin 10"... And Jesus, this album fucking burns! Awesome super-heavy slow psych doom stuff with menacing female vocals. I mean, Acid King have got to be one of the heaviest low-end bands I have ever heard, everything on my table as I write is shaking and vibrating... But they trip it out with phased guitar solos, and fully lysergic jamming, with a HUGE driving rhythm section... Fucking awesome!

There's ten fully charged tracks on the CD including the crushing "Tank" and "Reload", the acid-charged "Dry Run" and "Fruit Cup", and the fully head-swinging "Queen Of Sickness", "If I Burn" and "Vertigata #1 & #2"... Every track is a heavyweight delight... Check this out!

Farflung

"25,000 Feet Per Second" CD

(Flipside Recs)

Farflung have the honour of touring with Nik Turner regularly, and have recorded several



albums with him, including all of the Anubian Lights stuff, Prophets of Time, Sphynx, and a couple of live CD's from their Japanese and US tours. This is Farflung's first album, and it's a corker... It's the best new heavy space rock I've heard for a long long time. Imagine Monster Magnet and The Butthole Surfers crossed with a fully psychedelic Hawkwind and you have got their sound...

They start the album with a really sharp motorhead vibe before tangling off into sheer psych headspin. Samples, bleeps, audio-generator style whoops and dives, driving psych-punk guitar riffing and insane vocals administer severe brain mashing. Check out the song titles and you get the picture: "Open Your Mouth", "Don't Forget To Breathe", "25,000 Feet Per Second"... They do mellow out for a

bit and roll yer marbles in a "Warrior" era Hawkwind manner for a while with "Landing on Cydonia", before blasting off again Incase you had managed to recover from the last sonic attack. Heavy space rock for hardcore brain mashed fanatics...

Farflung

"The Raven That Ate The Moon" CD

(Flipside Recs)

This is the second Farflung album, and if you thought they couldn't possibly get better



well they've just gone and done it... The production is exquisite - raw, biting guitars, driving bass and drums, and over the top brain liquidising effects... This album just doesn't let up it's relentless audio barrage that rips and trips your inner ear... Their musical direction has matured since "25,000...", their songs seem more structured, yet retain the mind-lifting, heavy free-form jamming they had before, and develop it... The songs have more space within them to trance your mind as well as mangle it! As before, they still mellow out considerably, this time with a long ambient electronic track in the vein of Brian Eno's Ambient Works. The samples effects and noises have advanced considerably in quality, and they're put to damn good use... I also feel that there's a kind of early Magic Mushroom Band feel which works well with all the chaos, giving the whole album a really tripped-sideways feel.

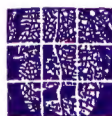
If I ever had to recommend a new heavy space rock album, "The Raven That Ate The Moon" is right at the top of my list... Buy it!

Farflung

"So Many Minds, So Little Time" CD

(Cleopatra Recs)

Just released in time for review in Tab 1 is this masterpiece, which is sort of like a



'best of...' CD, featuring tracks from their rare 7" ep's and compilation albums, plus live material, and re-mixes of tracks from their previous two albums. It's their heaviest album to



date, and yes you guessed it, their best yet! This one really rips! It's seriously raw and intense, and dangerously wobbles yer lobes - Warning! Imminent meltdown!

Johnson Noise

"Johnson Noise" LP

(Nason! Records)

Johnson Noise are a hard-rocking metal band, a little like "On Parole" era Motorhead or early Hawkwind without the electronics. They jam out hard and heavy, real ripping guitars, fully 70's freak-out bass lines, and driving drums. There's even an early Obsessed feel in places, with a slight raw punky edge to their metal sound. They make some good use of a treated wah-wah keyboard in places, sounding like a freaked out and heavy Atomic Rooster. There's even a "Lysol" era Melvins sounding track, starting out with ambient space guitar noise, before launching into heavy riffing and 'underwater' vocals which are a dead ringer for King Buzzo himself! There's also a great cover of Motorhead's "The Watcher" which has been made extra heavy and metal... The 'B' side is two long jams, the first is a heavy blues based track with a lead harmonica (well, plus guitar too!), it kinda reminds me of early Blue Cheer. The second is "Sitarvision" which I feel stands out on the LP as being a little out of place - it's like a back to back sitar/electric guitar jam... Hmmm! Yeah, overall it's a good LP!

Bag

"Journey To The Center Of The Monkey Skull" LP (Lost Records)

Now this is very raw, garagey psych-edelia, kinda like the Seeds meets the Buttholes...

It's really rough and fucked up; dischordant guitars, tortured vocals, fat fuzz bass guitar, wierd sounds and samples spinning and panning across the speakers... Much of the LP is based on loose jamming, and is even quite fragile and mellow in places, but with a seriously disturbed edge! Each song has a large helping of utter derangement both in structure and sound... This LP makes me feel like the 'fly eater' in Hammer Dracula movies of old, sitting in an asylum, a gibbering wretch... or is this what it's like inside a monkeys' skull?

The Black

"Apocalypsis" LP

(Black Widow Recs)

The first thing I noticed about this LP was the totally awesome cover drawn by The Black's vocalist and guitarist... it's like one of those old, old paintings of the apocalypse - people being killed and tortured in horrible ways, wierd creatures, twisted faces... and lots of flames... yeah! The band photos show the band members in their best 16th Century Inquisition gear, with capes, big crosses, and wide brimmed hats (No doubt large leather-bound



bibles under their cloaks!). But the production is just awful, the balance is all over the place, and the sound is rather flat, but Hey!, the music! It's like really thrashy prog metal with cathedral-organ sounding keyboards and some great sounds and effects. It's pretty dark and sinister and has a real menacing catholic fanatic atmosphere, enlightened by epic archangel intervention and storming daemonic possession... They really go off on one with massive instrumentals and soloing, intense thrash riffs, peacefull organ breaks, and bewitched inquisitor vocals... But I can't decide how much I like it... It's really great, but cheesy and almost comic in places. The crappy production is offputting, but I really dig their musical concept and creation. Well, you know how it is?!!

The Vocokesh

"Smile And Point At The Mountain" CD

(Drag City Recs)

This band are FULLY experimental. It's like an instrumental collection of bizarre and very spaced out early Barrat era Floyd mixed with Edgar Froese style electronic ambience. It's made up of bizarre noises and sounds layered with 60's/70's electronics, guitars, percussion, bass and drums. Some bits sound like they're right out of Erazorhead or some other bizarre film soundtrack. One track is layered feedback which has been messed around with and phased effects weaved into the sound, others are collections of wierd noises played with very stoned heads, and others have a regular, recognisable drum beat and more bloody odd treated sounds on top!

There are no track listings or titles, and 'for best results' you are recommended to play the CD in shuffle mode. Well, it took a few listens, but I love this album. It's great for come-downs, phased heads, and generally confused or addled brains!

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Hengnail, PO Box 4557, London SW20 8XJ, England

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